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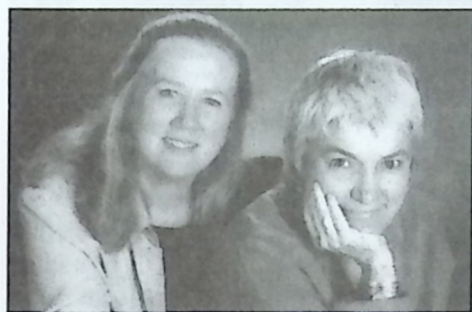
# JEFFERSON MONTHLY

NOVEMBER 2003

## Contents



The a cappella quintet Encore! celebrates the diverse American songbook on November 21 in Ashland. See Artscene, page 28.



Holly Near and Cris Williamson return to perform together in Ashland on November 7. See Artscene, page 28.

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### ON THE COVER

Local artist Gabriel Lipper, a member of the Northwest Seasonal Workers Association, painted this portrait of another member and her son. The painting has been chosen for the 2004 National Labor Federation calendar. For more on NSWA, see feature, page 8.

The JEFFERSON MONTHLY Vol. 27 No. 11 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 11-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

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*Managing Editor:* Paul Westhelle

*Editorial Intern:* Jessica Robinson

*Design/Production:* Impact Publications

*Artscene Editor:* Paul Christensen

*Poetry Editors:* Vince & Patty Wixon

*Printing:* Apple Press

### FEATURES

#### 8 Working at Arm's Length

Changes in the regional economy in recent years have sent the numbers of seasonal jobs soaring, even as the number of agricultural jobs has declined. With that shift has come an increase of the problems that workers in seasonal industries face, from inconsistent or insufficient income to a lack of access to medical care, food, and other necessities. Through collaborative volunteer effort—and without any government funding—the Northwest Seasonal Workers Association quietly works to build a self-help program where those in need can look out for each other, as well as finding assistance from the more fortunate and generous. Eric Alan talks to the NSWA's Carlotta Woolcock about the hope and the needs, as the fall brings on what is traditionally the most difficult time for seasonal workers.

#### 10 Growing a Local Economy

Approaching the regional economic difficulties from another perspective, the Southern Oregon Economic Development Coalition seeks to make improvements from the ground up. They aim to use the power of localism and small business to improve the economy in socially and financially sustainable ways, and to demonstrate the power of the individual in making an economic difference. Writer David Kennedy explores SOEDC's plans and how they relate to the Siskiyou Sustainable Cooperative and other compatible ventures.



Part of the harvest from the Siskiyou Sustainable Cooperative.

### COLUMNS

#### 3 Tuned In

*Ronald Kramer*

#### 4 Jefferson Almanac

*Diana Coogle*

#### 6 Jefferson Perspective

*Les AuCoin*

#### 12 Nature Notes

*Frank Lang*

#### 14 Inside the Box

*Scott Dewing*

#### 16 On the Scene

#### 30 Recordings

*Valerie Ing-Miller*

#### 32 As It Was

*Carol Barrett*

#### 33 Little Victories

*Mari Gayatri Stein*

#### 34 Theater and the Arts

*Molly Tinsley*

#### 35 Poetry

*Michael Jenkins*

### DEPARTMENTS

#### 13 Spotlight

#### 18 Jefferson Public Radio Program Guide

#### 17 Heart Healthy Recipe

#### 28 Artscene

#### 36 Classified Advertisements



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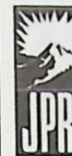
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See page 20 for e-mail directory.







# TUNED IN

Ronald Kramer

## Local Radio

A recent article in the *Eugene Register-Guard* reported the Arbitron Spring '03 ratings for the Eugene radio stations. Two items were of interest to me. Our News and Information Service station there, KRVM-AM, was continuing its audience growth. We never care about being number one in the ratings. Indeed, we really don't make programming decisions based upon ratings. They are, however, useful in knowing that our programs are serving an audience of significant size and, naturally, we like to see our audience growing. So much for the ratings.

The second item reported in the *Register-Guard*, which actually was the bulk of the story, concerned the replacement of a two-person "morning" program on a local station with the syndicated *Mark and Brian* program that originates in Los Angeles. Apparently, as a spoof, the L.A. announcers - who took over the morning time period on the Eugene station a few weeks earlier - had recorded some promotional announcements in which they identified themselves as local high school graduates and "kinda favorite sons of Eugene." Some people didn't get the joke and the non-local nature of this Los Angeles-based radio program was made more apparent by the promos. The *Register-Guard* article was entitled "Your favorite 'local' radio host may be in California."

Syndicated programming is making serious inroads on locally generated commercial radio offerings all over the country. The *Mark and Brian* program is an example of one of the more prominent, and successful, trends to replace local morning hosts with syndicated ones. Other syndicated programming is less obvious with music centrally originated and pre-recorded

"local" inserts combined to attempt to make a program appear to be locally produced. The same announcers are being heard as "local" DJ's all over the country.

But this trend is not unique to commercial radio. Network or syndicated programming is virtually always going to be

less expensive to produce and distribute than locally produced programming. That's why the radio industry gravitated toward centralized network programming in its infancy. Network radio didn't collapse until commercial television so seriously eroded its audiences that it was no longer possible to support the overhead of centralized network produc-

tion. Naturally, the television industry was formed around the same network-centered programming patterns that had previously existed in radio. Now, however, the size of radio audiences has grown sufficiently, and technology has reduced the costs of inter-connecting stations for programming distribution, to the degree that network or syndicated radio programming is again significantly on the rise. The Telecommunications Deregulation Act of 1996, which fomented so much broadcast station consolidation, furthered the trend. If you own two hundred stations around the nation instead of twenty, it is natural to look toward centralizing their operations.


Those same "scale of economy" issues have also entered public radio. The public radio networks are producing increasing amounts of programming and increasingly public radio stations are abandoning locally generated programming in favor of network offerings. It will virtually always cost a local station less to schedule a network program than to produce one locally.

I have mixed feelings about these trends. On the one hand I have always

believed that the nation lost something of value when the production of national radio programming largely disappeared. On the other, local connection to a community is central to a radio station's identity and reason for existing. At JPR we very carefully watch the ratio of local to national programs on our schedule. Some national programming consultants assert that local programs will always be perceived by listeners as having less "quality" than national ones. Perhaps they're correct, although we try hard at JPR to eliminate that distinction. But, even if true, people who live in a local region have a core understanding of what is important and meaningful to their listeners to a degree that a more distant programming source can never fully achieve. Whether in our local news, public affairs or music programming, a "sense of place" exists that networks can't duplicate.

I believe the best service we can provide you consists of a mixture of national and local programming. We watch that ratio carefully and are unwilling to surrender either our identity, or responsibilities, to the networks by diluting our local offerings and connections. Our continuing ability for our programmers to live in, and program from, our local communities in part defines what makes us different than satellite radio services which are now entering the scene.

One element which distinguishes public radio from commercial radio is programming from a sense of mission rather than a bottom line. That's the reason we devote only casual attention to the ratings rather than allow them to dictate our programming. Again, distinct from commercial radio, our commitment to maintaining localism also is guided by a sense of mission rather than profit.

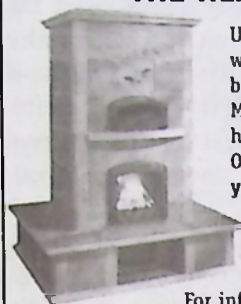
Our job, our responsibility, and our goal for the future, is to remain connected to our local communities and to represent them well in our programming. 

Ronald Kramer is JPR's Executive Director.

“  
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# JEFFERSON ALMANAC

Diana Coogle

## Dump, Landfill, and Transfer Station

When we took our garbage to the dump, we knew what we were doing with it—dumping it, but when the dump became a landfill, we thought we were doing something good for the land to give it our garbage, as though the land had a yearning, an emptiness, a great void that we could fill. Into the gaping mouth of the landfill we, mother birds, stuffed our nutrients. If the earth eats what is putrid and malodorous—dead animals decaying in the sun, veg-

etables rotting in dark, stagnant water, rank and fetid compost—then by classical logic the stench of the landfill proved the earth would eat our garbage. To aid in its digestion huge bulldozers and backhoes, roaring and careening, mashed, crushed, and compacted the garbage, cramming it down the throat of the earth.

But the land can't eat what is indigestible, so it didn't swallow a whole lot of what we gave it, and after a while it could take no more, so we covered the mouth with more good earth, gave it a pat, and closed our eyes to its indigestion.

Now, the landfill having gone the way of the dump, we take our garbage, oh so cleanly, to the transfer site. Here there is no yawning maw to swallow the garbage but only a large concrete building with a concrete floor and windows that give light but no view. The land is not present. We take our garbage out of the back of the car or the truck and toss it onto the concrete floor with a smack and a little flurry of dust. The place smells like a dump, it's true, and with the reverberating roar of heavy machinery, it sounds like a dump, and because what we do is dump and run, it feels like a dump, but the shift of image from landfill to transfer station is even greater than that from dump to landfill. The landfill, with the hugeness of its hole

in the ground and the blink of an eye in which it was being filled, gave us a graphic sense of America's garbage problem. At the transfer station we see two dozen parking slots for that many vehicles to deposit that many dumps of garbage. Little tiny piles of garbage sit around like bear dumps in the

woods, and then a truck comes and scoops them away, and there is no more garbage and no problem.


Last week I made my annual dump run to the transfer station. Holding

my breath against the stink, I flung my bulging, dirty, smelly black plastic bags of garbage out of my car onto the concrete floor. I emptied my car's trash can. I considered throwing out my old tennis shoes, and I was tempted—oh, how I was tempted—to throw my car onto the heap and walk out of there on my own two feet, dusting my hands of all the garbage I owned and of all the garbage in America and of the whole garbage problem. But I kept my car and drove out of the garbage barn. As I turned my back on the concrete buildings, the staunch reality of what they contained nagged at me still, and in front of me hung the ultimate question of responsibility. If you put your garbage on the roadside for county or city services to pick up—whisk! it's gone. If you throw it onto the floor of the transfer station—whisk! it's gone. But, of course, it's not gone. It's just as present some where as it was in the landfill. I am afraid to ask where the garbage goes now, but I think that unless we change our ways, it won't be long before we're like Shel Silverstein's Sarah Cynthia Sylvia Stout, who, you remember, would not take the garbage out until:

*"The garbage reaches across the state,  
From New York to the Golden Gate.  
And there in the garbage she did hate,  
Poor Sarah met an awful fate."*



There are another two lines to Silverstein's poem, which I'll amend with my own rendition:

*"And maybe we should learn that fate  
Before the hour is much too late."* 

Diana Coogle's new book, *Living with All My Senses: 25 Years of Life on the Mountain*, is available for \$14 plus \$3 postage from Laughing Dog Press, Applegate, OR, 97530.

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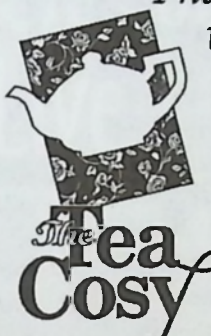
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# JEFFERSON PERSPECTIVE

*Les AuCoin*

## Lost Jobs and Less Pay

**T**wo million, seven hundred thousand jobs have vanished in America in the last three years—more than one million since the recession officially ended in November 2001. In Oregon, the jobless rate stands at more than eight percent—an all-time high, and highest in the nation.

Odd, isn't it, to celebrate the work ethic and require welfare recipients to get jobs or else, when millions of able-bodied Americans are standing in unemployment lines?

Tom Saler is a business writer for *The Milwaukee Journal*. He writes that twenty-two

months into a normal economic rebound, the jobless rate should have been shaved by five or six percentage points.

It hasn't happened. Since the nominal end of the recession, the economy has been losing jobs at the rate of 75,000 a month. David Broder reports in *The Washington Post* that the number of factory workers has declined every month for three years—for a loss of one in six.

Those lost jobs were high wage jobs, too—averaging \$54,000 a year. Now a report by the Federal Reserve Bank of New York suggests that those jobs have been lost forever.

There are several reasons for the discouraging trend in the workplace.

Business investment is virtually nonexistent because many companies are saddled with unused production capacity. It's senseless to expand until their factories are operating again at full tilt.

Washington's response to the problem has been two large tax cuts mostly aimed at precisely the wrong thing—an effort to increase the production capacity glut.

Ironically, when that glut disappears, the

tax cuts—coupled with domestic spending and costs of reconstructing Iraq—promise such unprecedented deficits that government borrowing will soak up capital business will need to increase production capacity when it begins to emerge from the

recession. Welcome back to the Jimmy Carter years of high interest rates, high unemployment, and high inflation. (For an independent analysis of the size and consequences of the projected federal budget deficit, go online to this report jointly prepared by the non-partisan Concord Coalition, the Republican-oriented Center for

Economic Development, and the liberal-leaning Center on Budget and Policy Priorities: [http://www.concordcoalition.org/facing\\_facts/alert\\_v9\\_n6.html](http://www.concordcoalition.org/facing_facts/alert_v9_n6.html)).

American manufacturing has been also crippled by intense foreign competition. The central banks of China and other Asian countries have helped rig the competition by manipulating their monetary policy to make U.S. goods more expensive in their markets.

Someday soon, Americans may demand a trade and economic policy that works freely and fairly for workers and investors alike, but that day has not arrived. Yet.

Meanwhile, the President wants to cut overtime pay for millions of Americans who are lucky enough to have work. This is not a typographical error. Supported by business and industry, President Bush wants to lower business costs by reducing the take-home pay of American workers who work extra hours on the job.

One wonders why Mr. Bush—who may end up being the first president to preside over a net loss of American jobs—thinks this makes political or economic sense.

“  
WE'LL SEE IF  
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EMPLOYED AND  
UNEMPLOYED—WILL AWAKEN  
FROM THEIR POLITICAL  
SLUMBER.”

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Several Republican senators seem to be asking themselves the same question. They broke ranks with the White House by voting to block the president's new overtime proposal, which the White House tried to impose by administrative rule, bypassing the Congress. It's doubtful, however, that the Senate's action will stand. The White House says that if the bill gets to the president's desk, he'll veto it.

Labor Secretary Elaine Chao correctly points out that the Administration's proposal would guarantee overtime pay to nearly 1 1/2 million previously ineligible workers. What she neglects to mention is that—according to a study by the Economic Policy Institute—the Administration's proposal will immediately disqualify 2 1/2 million currently eligible workers and possibly 5 1/2 million more.

The Bush administration disputes this. It says that "only" 650,000 workers will become ineligible under its plan. But that estimate narrowly defines the population that would lose overtime pay protection. And it contradicts a more comprehensive report that the Labor Department published only two years ago. That study was consistent with the approach used by the Economic Policy Institute.

As the president's supporters and critics do battle over this issue, they'll undoubtedly accuse each other of using "fuzzy math." But one thing seems clear: the number of people hurt by this rule will be known for sure when many American employees begin to receive less pay for the same amount of work.

Then we'll see if America's workers—employed and unemployed—will awaken from their political slumber and do something surprising. ■

---

Former Congressman Les AuCoin served for 18 years in the U.S. House. He is an Ashland writer, professor, and political commentator who also served as Majority Leader of the Oregon House. He can be reached at [lesaucoin@excite.com](mailto:lesaucoin@excite.com).

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# Working at Arm's Length

*With seasonal and low wage work on the rise, the Northwest Seasonal Workers Association strives to teach workers organization and collaborative self-help*

By Eric Alan



GABRIEL LIPPER

**A**s autumn sets in, it isn't just the leaves that are again drying up—so too are many seasonal jobs. Among others, jobs dependent upon summer tourism and agriculture traditionally wither at this point in the year. For the majority of seasonal workers, "the worst times are definitely late fall and winter," says Carlotta Woolcock, operations manager for the Northwest Seasonal Workers Association (NSWA). This holds true even though some of the area's largest employers of seasonal workers, such as the Bear Creek Corporation, may actually have the most work to offer as the holiday season approaches.

The stereotypical picture of the local seasonal worker is of a person very much in the minority: a migrant farm worker with roots in another culture, hampered by work issues unshared by most. But given the evolution and struggle of the regional economy, the stereotypical picture is grossly inaccurate; and the number of seasonal workers has risen



sharply even as the number of farm workers has declined. "A lot of people don't even realize they're seasonal workers," Woolcock says. Using the Employment Development Department's definition of a seasonal worker—a person employed by more than one employer, with work dependent upon a seasonal industry—she says that between sixty to eighty-five percent of the Rogue Valley's workers are now considered seasonal. Not just farm workers, but also hotel and motel workers, restaurant employees, reforestation crews, floral company employees, clerical temp workers, forest firefighters, Oregon Shakespeare Festival actors, and adjunct professors in higher education, among others, can fit the definition. And many of them find that they struggle with the deep issues that inconsistent income can bring. One out of four people in Jackson County now legally qualify for some form of public assistance, according to NSWA figures, and as Woolcock notes, "That means there's another third again who don't qualify," but who still could use assistance.

The rise in seasonal work is a function of what she calls an "implosion" of traditional stable jobs, which she sees as part of an overall decline in the local standard of living, due in part to the shrinking of the timber industry, a large number of indebted college graduates competing for a small number of living wage jobs, and an increase in job competition from new arrivals to the area. Combined with the overall poor condition of the Oregon economy, the result is a very tough job market. A patchwork of low-paying seasonal opportunities may be the best that many workers can find.

If this is a desperate situation for some, it is also a highly motivating one for those who wish to create change. Woolcock says, "With sixty-one percent of the population acknowledged by the national news media as not being in favor of the way this country is going, this is a pretty good time to be out there talking to people. People are very excited. We [NSWA] get a very good response."

Perhaps one of the reasons the NSWA finds an increase in supportive listeners and participants is because the organization is not a charity; nor is it dependent upon government funding. NSWA is a membership organization entirely staffed by volunteers, which aims to teach skills of leadership and organization to those in need, as well as providing a framework in which

those in need can help look after each other. Through member participation and volunteer labor, as well as community donations, NSWA has created a place for grassroots strength to take hold in Jackson County, where their efforts are centered. In Woolcock's view, "The more we can do to teach people their rights, to teach people that they can do something through collective action—that they can participate and help each other out—that's the main thing that's going to advance people."

Along with grassroots organization skills, NWSA has also put together an eleven-point benefit program, ranging from medical care to legal benefits, food and clothing, job referrals, alcoholism treatment information, child care and more, all available to members who need it, within the limits of existent resources. Those resources are quite limited, but it's still a rather remarkable achievement for a membership organization where dues are sixty-two cents per month, and where all time and supplies are donated. Even Woolcock herself, as the organization's central figure, draws no salary. She has succeeded in existing in the valley as a full-time volunteer for NSWA for three and a half years. "I consider it an opportunity and a privilege," she says. "People frequently say, how can you survive without an income? [But] Members and volunteers provide us with what we need to survive, on a donated basis." Even the Medford building which houses the organization (originally built in 1908 as the rectory for St. Martin's Church), was rescued from disrepair and likely demolition by the work of members and volunteers, and turned into the solid workspace it currently is. Woolcock sees that building as a manifestation of the process that NWSA follows. "We rebuild homes, we rebuild buildings, we rebuild people that have been destroyed by the way our economic and political system works. And we build something better."

Building something better is critical for the individuals caught in the seasonal work trap, for medical reasons alone. Seasonal work not only tends to provide erratic wages, low wages or both—it also rarely provides the health benefits that stable, living-wage employment often does. As a result, the most common issue that NSWA deals with, among its members, is chronic, untreated illnesses. "We have people who walk in the door that I'm amazed are still walking," says Woolcock. "I easily spend a

quarter of my day listening to people's illnesses. Serious illnesses, too, that are being untreated by the medical care system." Either the patients don't have access to treatment, don't have the money for medication, or they can't get past the shortcomings of the Oregon Health Plan even if they're covered by it. As Woolcock has observed, "The clinics that do provide the services for poor working people are so overburdened that they're not taking new poor people—they can't afford to do it." NSWA organizes doctors who donate their services, with transportation, lab work and other needs procured through volunteer effort. But the demand for medical care far outstrips the supply of volunteer doctors.

Another related need has increased in recent times, too, as the cutbacks to the Oregon Health Plan have hit hard: dentistry. The Oregon Health Plan no longer covers dental work, so many NSWA members find themselves without ability to take care of even their most pressing dental issues. As a result, NSWA desperately needs dentists who are willing to voluntarily participate in helping fill the void.

Medical paperwork alone can be a monstrous tangle, and advocacy with the Oregon Health Plan has been another critical service that the volunteers of NSWA have provided at times. "We've found in the advocacy cases we've taken on, there's seventy percent error on the part of the Department of Human Services," says Woolcock, echoing other horror stories of the condition of the health care system.

Sorting out paperwork of all forms is difficult enough if the materials are written in the recipient's primary language; it's next to impossible for those whose mastery of English is limited. Thus NSWA has another critical need for Spanish translators, who can assist members in dealing with everything from health care billing to reading letters and understanding job postings.

Beyond the forty-five to fifty NSWA volunteers/members who come in on a weekly basis to take care of tasks ranging from office work to food distribution, NSWA has also created a network of members who are "neighborhood delegates," who keep track of the needs of others in the neighborhood, and who might, for example, be in charge of food distribution between the NSWA office and ten or twelve others in their own neighborhood, or letting a sick neighbor know when the next

CONTINUED ON PAGE 17



# Growing a Local Economy

*The Southern Oregon Economic Development Coalition looks to nurture small business, community connection and its own evolution.*

By David Kennedy

**W**e're in the doldrums. The country's economy is in the tank and Oregon is the state with the highest unemployment. Schools and social services in the region have suffered terribly due to lack of revenue. In order to improve the economy politicians travel far and wide, even overseas, in an attempt to convince some large corporation to come and open a factory, store, or service center that would employ a lot of people. One could call it the top-down approach.

But there are those in the Rogue Valley who are working to grow the economy literally from the ground up using the people and resources close at hand. The Southern Oregon Economic Development Coalition (SOEDC) is "a new way of thinking about business," says its coordinator, Wendy Siporen. Along with the usual business alliance goals of mutual support, looking for new business opportunities, and getting loans and financing, the SOEDC wants businesses to "be responsible in the broadest sense" by supporting employees and, according to its mission statement, by being "socially, financially and locally sustainable, promoting local resources and public awareness of individual's role in shaping the economy."

The SOEDC has several projects in the planning stages that would carry out those goals. On October 29 from 6-8 p.m. in the Gresham room at the Ashland Public Library they will be conducting an employee retention workshop for business owners. The



STATISTICALLY,  
MOST JOBS  
IN AMERICA  
ARE IN  
SMALL  
BUSINESSES.

workshop will, as Siporen says, "Give employers the opportunity to look at benefits, wages, and workplace practices," that would reduce turnover by finding creative ways to meet employees needs while still remaining profitable.

Sometime in January or February they will organize an event, "Getting growers, restaurateurs, chefs, and grocers together to plan a growing season," Siporen says. Restaurant owners and grocers need certain produce at specific times of the year; otherwise they will have to go elsewhere, usually out of state, to maintain a steady food supply. Siporen points out that food travels an average of 1300 miles before it gets to the store in about 7-10 days. Food that

travels that far will be grown for its ability to withstand travel and not for its taste. Local produce will be fresher, ripier, and taste better.

Other less concrete projects include developing a used building supply business, establishing appliance recyclers, and creating a health insurance buying pool so that employers can offer more benefits. Just in the idea stage at this point is developing a

community investment fund so that local investors can get a low but steady return by buying into community businesses.

Food-related projects keep cropping up for the SOEDC, perhaps because the Rogue Valley became a rich agricultural center, once the gold played out. Before the railroad and then the interstate highway made truck farming profitable, people grew a great deal of their own food and processed it locally. Even winter wheat was once a staple here. Thus another project the SOEDC would



like to put together is a shared use kitchen for creating value added agricultural products like salsa or juice.

A small business owner who has had experience with the SOEDC is Carl Wright, owner of The Natural Café in Ashland. Wright gathered with other local business people at Headwaters a few months ago to watch a video provided by SOEDC. It featured Judy Wickes, a Philadelphia restaurant owner who is very enthusiastic and "ambitious about taking care of local businesses" by shopping locally to keep businesses thriving. Afterwards the group discussed ways they could help each other out. Just the kind of thing SOEDC wishes to promote. Wright is trying to follow

"I'd like to buy all my vegetables locally but it's impossible because they're farmers, not businesspeople," Wright says.

Carl Wright, meet Rob Hambleton. Hambleton is the business manager of Siskiyou Sustainable Cooperative, a group of 12 organic growers in the Applegate-Williams area. He brings the business skills of 20 years in corporate finances. Bringing, "Marketing, business skills, production planning, distribution and logistics," to growers, "is what coop's all about," he says.

They have created Community Supported Agriculture subscriptions. "80% of a farmer's cost is in the spring, but 80% of the revenue is in the fall." People buy subscriptions in the spring and reap the

our economic doldrums only in big corporations. Often the corporations are enticed by tax breaks, though there is no accountability system in place to see if the loss in tax base is compensated for by lower unemployment.

Siporen is active in trying to prevent Wal-Mart from building a super center in Central Point. In a recent guest opinion in the *Medford Mail-Tribune* she noted that big corporations often send profits out of state, while small businesses circulate their profits through local banks, accountants, etc. Using the knowledge, talent, resources, and fertile imaginations of the inhabitants of a given region to grow the economy is very appealing, as opposed to simply getting someone from the outside, unfamiliar with the people and place, to impose some big operation. This is really a local manifestation of a global movement to develop stable, long-term nonexploitative economies created and controlled by the people who actually use them.

If the efforts of SOEDC are going to take hold, however, education and outreach will be needed. Hambleton says SOEDC can help farmers and restaurateurs by organizing local networks for mutual support. He suggests signs in restaurant windows saying "We support local agriculture." Farmers in turn can include in their publications and web sites those businesses who buy from them. The SOEDC could also publish similar lists.

Hambleton also sees a community education campaign through the Chamber of Commerce, schools, Rotary, and the like, about what a sustainable economy is and what citizens can do to support it.

Conventional thinking about improving the economy through corporate enticement does seem to be pretty firmly embedded in some people's minds and the SOEDC's education and outreach program will have to be a central feature of their efforts.

SOEDC has already gone through a few changes. It started in 1991 when several social justice and poverty activists came together to help the poor and powerless become self sufficient. They became official in 1995 and grew into an alliance of 14 grassroots groups working toward sustainable economic development.

Initially they concentrated on funding the projects of the coalition members: teaching marketing to women entrepreneurs, helping

CONTINUED ON PAGE 15



ABOVE, AND LEFT: Growers and customers of the Siskiyou Sustainable Cooperative, an organic Community Supported Agriculture venture in the Applegate-Williams area.

through on these ideas. "Whenever I can I deal with local people," he says. "The biggest advantage to buying local is getting organic." The Natural Café is, "At least 90% organic." Wright believes the SOEDC could help with educating people so they will understand the advantages of organic food. Large growers, Wright adds, "thrive on chemicals and pesticides and would have trouble competing on a small organic scale." A restaurant needs certain foods every day, year round, regardless. That's why people in Wright's position have to go to big, out of state companies sometimes.

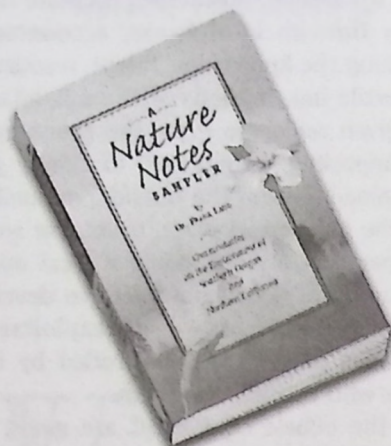
benefits in the months to come. They sold 65 shares, then contracted with the Oregon Department of Agriculture for 100 senior shares. This can help stabilize the farmer's production/income balance.

The January or February event that SOEDC is organizing, getting farmers and food people to coordinate their efforts, could benefit both groups and expand the local economic base. This is the kind of home grown economy that SOEDC is promoting. Statistically, most jobs in America are in small businesses, and yet regional political leaders often see the solution to



# A Nature Notes

SAMPLER



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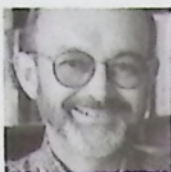
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## NATURE NOTES

Frank Lang

### Mexican Harvestmen

My wife and I spent New Year's Day 2002 at Lake Chapala, Mexico. The largest lake in Mexico (sixty miles long and twelve to twenty miles wide) is an hour south of Guadalajara, in the State of Jalisco. While I was there I was reminded of Oregon Caves National Monument, but not because of any caves. Long time readers might be able to guess as this tale unfolds.

My son-in-law wanted to show me something he thought might be of interest. He took me out to the north side of the hacienda and pointed out several gray fuzzy-looking globs up near the eaves. My first thought was Spanish moss, that member of the pineapple family that grows on tropical and subtropical trees, telephone lines, and other strange surfaces. Nah, couldn't be that. Too compact, too gray, too dry, too smooth a vertical surface. Kerry touched the glob with a long stick and it suddenly moved apart in a most ghostly fashion, like a puff of smoke. Then the glob reformed. Amazing. As the glob began to vanish I recognized what it was. It was a bunch of harvestpersons, you know, daddy- and mommy-long-legs. Much like the ones that hibernate in parts of Oregon Caves. Long time readers may remember this.

At Oregon Caves, harvestmen are near the exit, where they entered the cave to spend the winter. They congregate in coldest weather by the thousands. When disturbed by blowing gently on them they shift slightly. The walls, they move.

Harvestmen remind me of a strange long-legged sea creature. Their eight long spindly walking legs carry their egg-shaped body over the ground like some science fiction moonwalker. Harvestmen are arachnids related to the spiders, as you might have guessed from their eight-leggedness. They are harmless and helpful, don't squish them or indulge in chemical warfare.

They live in soil or above the ground in herbs, shrubs or trees. Wherever they live, they require moderate temperatures and adequate water. The sense organs on harvestmen's legs must be cleaned of dust and dirt and dinner. After eating they pull their legs gently through their jaws to clean off debris. Finished, the harvestmen seek water to wash their jaws and faces. This is

done, not without hazard, by placing their front legs on the surface of standing water, held up by surface tension, then they wet their faces. Occasionally a leg breaks through the surface film, they lose their balance and drown.

Bummer. Must be one of

those bathroom accidents we hear about.

Some harvestmen eat slugs and snails. Others prefer mites, springtails, spiders, and larval stages of insects. They do not inject a poison as spiders do, but eat their prey alive with large and powerful beaklike jaws. Some are omnivores and enjoy almost anything edible from bread and milk to fallen fruit. They often inhabit compost piles.

Centipedes, large spiders, and arthropod eating birds like wrens prey upon harvestmen in turn. Harvestmen have two tricks. If a predator grasps a leg, off it pops and writhes about, distracting the eater while the eatee makes off to seven legged safety. Unlike spiders and more like us, the harvester does not regenerate a new appendage. Harvestmen also have glands that discharge a volatile, foul-smelling fluid that may put off a predator.

Growth is by molting with the skin shed whole. During a harvester's lifetime there might be seven or eight sheddings, ten days or so apart. The old skin splits and the body is withdrawn. Then, each long leg is carefully removed from the old casing, a long and arduous task. Is it any wonder mommy-long-legs

CONTINUED ON PAGE 15



# Amelia Piano Trio

By Alice Hardesty



IN THE TRADITION OF  
THEIR AVIATRIX NAMESAKE,  
THE AMELIA PIANO TRIO  
TAKES RISKS.

The Amelia Piano Trio, presented by Chamber Music Concerts on November 14th, receives rave reviews for its renditions of Mozart and Brahms, but the members have always had a bent for the unconventional. So when the opportunity came up to join Yo-Yo Ma and his Silk Road project, they jumped at the chance. The Silk Road took them from Carnegie Hall to the Steppes of Tajikistan, with concert halls throughout Europe along the way. In the process, they joined up with two Chinese musicians to form the quintet East Meets West, which adds the *pipa* and *erhu* to the conventional strings.

"I guess the reason we play chamber music is because it is so much fun, and I still can't believe how lucky I am to be able to do something for a living that is so fulfilling... I think that people usually come away from the Amelia experience with the feeling of joy and love that we all have when we play." You can imagine violinist Anthea Kreston with her feet up on the coffee table, stroking her pet rabbit, Chester, as she talked to the NPR reporter. Anthea and cellist Jason Duckles, whom she describes as her "Spouse-Type," founded the Amelia Piano Trio in 1997 with pianist Jonathan Yates, who has since moved on and has been replaced by Rieko Aizama.


All members of the Trio have impeccable credentials: Anthea has a performance degree from the Curtis Institute of Music and a masters degree from the Juilliard School, where she studied under Peter Serkin. Jason has a masters and a doctorate in music from SUNY Stony Brook in New York. Lately they have been joined by Rieko Aizama, a young Japanese pianist, another Curtis alumna, who was "discovered" by Mitsuko Uchida and Alexander Schneider. All three have played in the Kennedy Center and at Carnegie Hall, as well as concert stages around the world. In addition

to prizes, such as the Grand Prize from the Yellow Springs National Chamber Music Competition in 2001 and being finalists for the prestigious Naumberg Chamber Music Competition, they received the CMA/ASCAP Award for "Adventurous Programming."

In the tradition of their aviatrix namesake, the Amelia takes risks, both with their repertoire and the way they throw themselves into their performances. According to Anthea, "our career path choices are not always the safest, but are always exciting and invigorate both us and our audience. An Amelia encounter is never boring ... we hope." The Trio specializes in contemporary composers. Alongside their core repertoire, they also like to play contemporary

women composers, such as Joan Tower, whose work they will perform at the upcoming concert in Ashland.

The group has stimulated several commissioned works. Anthea reports that there are three ways this happens: First, a composer calls them and says, "Hey, if I write you guys a piece, will you play it?" (This occurs fairly often and the Trio needs to thoroughly research the enthusiastic composer.) Next, the Trio may be contacted by a series presenter who has someone in the wings wanting to compose a piece for that presenter's concert series and who has selected the Amelia. Finally, there is the composer whom the Trio is eager to woo, like John Harbison. In this case they just approached him after a dress rehearsal of his opera and he said okay!

On Friday, November 14th in the SOU Recital Hall, the Amelia will perform Beethoven's Piano Trio in E-Flat Major, "Big Sky" by Joan Tower, "Soliloquy" by Shulamit Ran, and Mendelssohn's Piano Trio in E Minor, Op. 49. For tickets and further information, call Chamber Music Concerts at (541)552-6154. 





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# INSIDE THE BOX

Scott Dewing

## Trashing Technology

**T**hey're all either dead or too old to be useful anymore, and it's my job to prepare them for their final journey, during which they'll be completely disemboweled and any last traces of their memory will be erased. Some of their parts may go on to be used by others someday. The rest will be crushed or melted, broken down and returned to their most primitive state. When I look at them now in these final moments before they leave, I feel acutely mortal with the nagging knowledge that my fate is not so different, that time and entropy shall take their toll on me too and one day this structure, this body that people insist on calling "Scott," will be broken down, scattered and returned to the vast space it mysteriously and miraculously sprang from. Who we are disappears, but what we are made of is all recycled in the end.

But for now, I'm standing in "The Boneyard" as we've come to call it. The Boneyard isn't as scary as it may sound. It's really just a large room, a classroom at a school in southern Oregon where every last piece of the school's defective or outdated technology has landed for the past decade. I know it's been at least a decade because of the age of the computer equipment. In one corner is a pile of Apple Macintosh Classic II computers. Introduced in the fall of 1991, the Macintosh Classic II came standard with a whopping 2MB of RAM, a 40MB hard-drive and a 9" built-in monitor. And even though it sold for the low, low price of \$1,900, it didn't sell so well and was officially discontinued in the fall of 1993.

Now it's fall of 2003 and down in The Boneyard we've got our work cut out for us. In addition to the pile of Macintosh Classics are stacks of old PCs in various shapes and sizes, but all with the same dull beige that has dominated the colorless computer industry ever since the release of the Apple II in 1977. There's also monitors, printers and scanners as well as external

hard-drives and CD-ROM drives that weigh at least fifteen pounds and have the feel of a medieval weapon when carried by their adjoining 2-foot data cable. Most of the monitors are broken and have the word "BAD" scrawled on top of them in black or blue ink. The PCs have already been scavenged for various parts, their cases now loose and the fronts with dark gaping holes where the CD-ROM or floppy drives used to be. We have to open up each computer and remove the hard-drives and network interface cards. It's monotonous and dirty work. The insides of the computers are filled with dust-bunnies the size of, well, bunnies, and you have to be careful or they leap out all over the table, blow apart and coat your nostrils with 10-year-old dust.

Everything is loaded onto 4'x4' pallets surrounded by 4-foot high cardboard walls to form a bin. Once filled with discarded computers and peripherals, the bins will be loaded on a truck and shipped to a disposal facility where it will be disposed of according to EPA standards. The reason for this is that, in addition to the dust-bunnies, computers contain some pretty nasty stuff.

According to the Silicon Valley Toxics Coalition (SVTC), "Electronic computer equipment is a complicated assembly of more than 1,000 materials, many of which are highly toxic, such as chlorinated and brominated substances, toxic gases, toxic metals, photo-active and biologically active materials, acids, plastics and plastic additives."

Specifically, computer circuit boards contain cadmium and lead. The cathode ray tubes in standard monitors contain barium and lead oxide while their newer flat-panel counterparts contain mercury. In addition, the printed circuit boards as well as cables and plastic covers contain a healthy dose of brominated flame retardants.

America produces 400 million tons of solid waste every year. That's enough garbage to build more than 1,000 replicas of the Empire State Building. But we don't



pile our garbage up into unsightly skyscrapers; we stuff it in the ground, into landfills where it is smashed and buried out of sight by bulldozers the size of a house. Besides filling our planet with garbage, the problem when it comes specifically to computer equipment is the process of "leaching." If you are a coffee drinker, you do a little leaching every morning when you pass water through a coffee filter filled with coffee grounds. The heated clear water passes through the coffee grounds in the filter and the brown stuff drips out into the pot. Think of the earth then as a big coffee filter. Whatever we put into it leaches into the soil and the ground water. Unfortunately, the old saying, "garbage in, garbage out" holds true when it comes to the earth too. In short, what we throw away becomes what we eat and drink.

When it comes to computers, we've thrown away a lot already. There is an estimated 3.2 million tons of computer equipment in landfills today. By 2004 there will be more than 300 million obsolete computers and according to a recent study by Carnegie Mellon University, we'll have pitched a minimum of 150 million of those into landfills by 2005. These already staggering numbers will likely only increase as the time to obsolescence decreases.

According to the SVTC, "The average computer platform now has a life-span of about two years, and hardware and software companies constantly generate new programs that demand more speed, memory and power. Today, it is usually cheaper and more convenient to buy a new machine to accommodate the newer generations of technology than it is to upgrade the old."

Like all the old computers down in The Boneyard that long ago were driven out of use by newer, faster and cheaper computers. And while I take some comfort in knowing that we're doing the right thing by having them disposed of according to EPA standards, I can't help but wonder that we have yet to realize the truly high cost of cheap technology. IM

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Scott Dewing is a technology consultant, business owner, educator and writer. He has a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns, as well as other articles and news, are available at his website, [www.insidethebox.org](http://www.insidethebox.org).

## NATURE *From p. 12*

don't wear panty hose?

I have no knowledge of the life and times of Mexican harvestmen, except that they seem to take a long siesta. They are probably nocturnal, like many of their countrymen.

Take a winter visit to Oregon Caves National Monument and ask the guide to show you the harvestmen, another marvel of the living world. Better yet, take a trip to Lake Chapala where the winter weather is way better. IM

## GROWING *From p. 11*

small organic farmers in the Applegate Valley, promoting the heritage of the Rogue Valley's indigenous people and its wildlife. Coalition members included: Southern Oregon Women's Access to Credit, Rogue Valley Oregon Action, Community Emergency Resources and Vital Services, American Indian Cultural Center, Catholic Community Services, Centro Hispano of Southern Oregon, Greater Applegate Community Development Corporation, and several others.

In 2001 they changed direction from just helping member organizations to serving the entire community. Shareen Fiol is an advisor at Rogue Community College and serves on the Board of Directors of SOEDC. The Board "oversees Wendy's work, approves and constructs new proj-

ects, brainstorms new ideas that further develop the organization's mission, and does education and outreach". Fiol says her coalition is, "Definitely at a crossroads and has taken the jump to move forward and make real positive steps," in the community. "It's exciting to see things happening."

In speaking about small businesses, Siporen says, "You need to love what you're doing... when we can share our best with others, our relationships are positive. Profit is not the number one priority. Serving a community need is rewarding in itself."

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The Southern Oregon Economic Development Coalition can be reached at 33 N. Central #303, Medford, OR 97501; (541)772-4029. IM



More organic abundance from the Siskiyou Sustainable Cooperative.



Michael Feldman's

## Whad'Ya Know?

All the News that Isn't

The national "no call" registry was thrown out by Judge Lee R. West of Oklahoma City—he's in the book. Eats around 6:30, quarter to 7.

Governor Davis of California tries to stop the election, claiming he is on the "no recall" list.

Mr. Bush has asked for an additional \$87 billion in seed money for Iraq—Congress is asking him to put the ranch up as collateral. May not cover it—it's not a working ranch. Of course, it's not a working White House either.

General Wesley Clark is running, dropping a soldier into the Democratic toy chest Karl Rove gets to play with. Just needs a ballerina and a clown . . . or maybe just a ballerina.

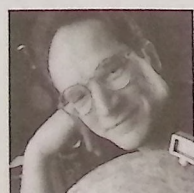
General Clark is a liberal military man and, win or lose, he should be preserved for study.

AOL Time Warner decides to drop the AOL, the Time and the Warner and just run things anonymously.

12-year-old file-sharer sued by Recording Industry says they're "frickin' losers."

And paleontologists discover the remains of a guinea pig so big, you only need one per research lab. . . .

That's all the news that isn't.



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## npr ON THE SCENE

### I Say "SIZ-em", You Say "SKIZ-em": Let's Call The Whole Thing Off!

To many of us, it's a familiar tune—potay-to/po-tah-to, to-may-to/to-mah-to—an analogy about the give and take of relationships. But Kee Malesky might relate to it in a much different way. It speaks to something she faces regularly as part of her job in the NPR reference library: deciding on how NPR reporters should pronounce words.

It happens daily—Malesky and other reference librarians field questions and complaints about the proper pronunciations for words of all kinds, from geographic locations to common and proper nouns. With an arsenal of resources, they're prepared for any request. In most cases, they'll start with a running list of words that they've researched before. If the word in question is not yet on that list, they'll begin the search, relying on various dictionaries and other reference resources they've developed over the years.

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## AT ARM'S LENGTH From p. 9

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"It's that arm's length organizing that we believe is the real process of change," she says. "It's person-to-person dialogues, getting people starting to think about what's real, what's not. Disseminate the facts, and separate out the facts: that's the most critical thing we can be doing." NSWA goes door-to-door with the realization that poverty is often hidden behind apparently solid front doors: empty refrigerators and squalid conditions on average streets, hidden beside social problems from alcohol to abuse—many of them rooted in the lack of living wage jobs.

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In the end, given that the organization's greatest resource is people, it's the number of sources as much as the amount that matters to Woolcock, when it comes to monetary donations. "If someone donates a thousand dollars, that's great. That helps a lot. But we'd rather have a thousand people donating one dollar each." She pauses. "Really, we need both. Because we need the people who have the money to donate a thousand dollars, to understand the condition of our membership; and we need the people who only have a dollar to donate to understand there's a lot of other people out there like them who care. And so that's the process the organizers do: to tie the two together."

Despite the organization's regional name, NSWA at this point focuses almost exclusively on Jackson County. It's a matter of resource limitations. But the process, and its inclusiveness mean that the model could be applied anywhere. "[NSWA] includes anybody who's willing to do the work, or anybody who's willing to participate," says Woolcock. "We won't turn anybody away." And, she says, "As long as we're building that political awareness that working people working together can do something much better than the people who are running this country can... we're really achieving our objectives." With the focus on the intimate, person-to-person, arm's length organizing, "I like to think of us as the antidote to the Internet," she says with a smile.

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(Makes 12 muffins)

1 cup enriched flour  
1/2 cup whole wheat flour  
1 3/4 tsp baking powder  
1/4 tsp baking soda  
1/2 tsp nutmeg  
1/2 cup wheat bran  
1/4 tsp salt  
1/4 cup brown sugar  
1/4 cup light corn syrup  
1 lrg egg white  
2 1/2 tbsp canola oil  
3/4 cup skim milk  
2/3 cup zucchini, grated  
1 tsp lemon zest  
1/4 cup walnuts  
1/4 cup golden raisins

Preheat oven to 425 degrees. In large bowl, combine enriched flour, whole wheat flour, baking powder, baking soda, nutmeg, wheat bran, salt and brown sugar. In medium bowl, combine corn syrup, egg white, canola oil and skim milk. Pour liquid ingredients into dry and mix; stir in zucchini, lemon, walnuts and raisins. Do not over mix. Pour into prepared muffin pan and bake for 14-18 minutes until toothpick comes out clean.

#### Nutritional Analysis:

Calories 7% (147 cal)  
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Carbohydrate 7% (24.3 g)  
Total Fat 6% (4.45 g)  
Saturated Fat 2% (0.44 g)

Calories from Protein: 9%,  
Carbohydrate: 64%, Fat: 26%



Michael Feldman's

## Whad'Ya Know?

All the News that Isn't

The national "no call" registry was thrown out by Judge Lee R. West of Oklahoma City—he's in the book. Eats around 6:30, quarter to 7.

Governor Davis of California tries to stop the election, claiming he is on the "no recall" list.

Mr. Bush has asked for an additional \$87 billion in seed money for Iraq—Congress is asking him to put the ranch up as collateral. May not cover it—it's not a working ranch. Of course, it's not a working White House either.

General Wesley Clark is running, dropping a soldier into the Democratic toy chest Karl Rove gets to play with. Just needs a ballerina and a clown . . . or maybe just a ballerina.

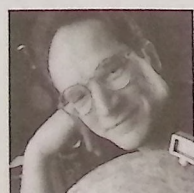
General Clark is a liberal military man and, win or lose, he should be preserved for study.

AOL Time Warner decides to drop the AOL, the Time and the Warner and just run things anonymously.

12-year-old file-sharer sued by Recording Industry says they're "frickin' losers."

And paleontologists discover the remains of a guinea pig so big, you only need one per research lab. . . .

That's all the news that isn't.



12 Noon Saturdays on  
News & Information Service

## npr ON THE SCENE

### I Say "SIZ-em", You Say "SKIZ-em": Let's Call The Whole Thing Off!

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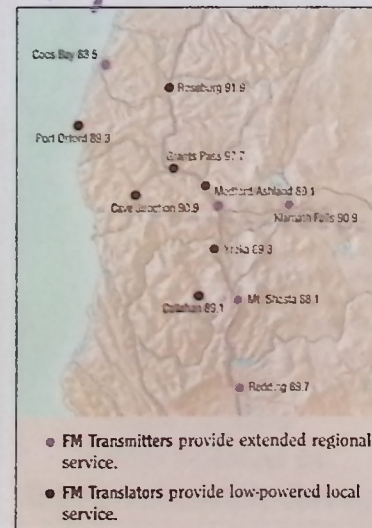
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#### Rhythm & News



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KSMF 89.1 FM  
ASHLAND  
KSBA 88.5 FM  
COOS BAY  
KSKF 90.9 FM  
KLAMATH FALLS  
KNCA 89.7 FM  
BURNIEY/REDDING  
KNSQ 88.1 FM  
MT. SHASTA

**Translators**  
CALLAHAN/  
FT. JONES 89.1 FM  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM  
YREKA 89.3 FM

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth  
10:30am N. CALIFORNIA STATIONS ONLY  
California Report  
11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues  
11:00pm The Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

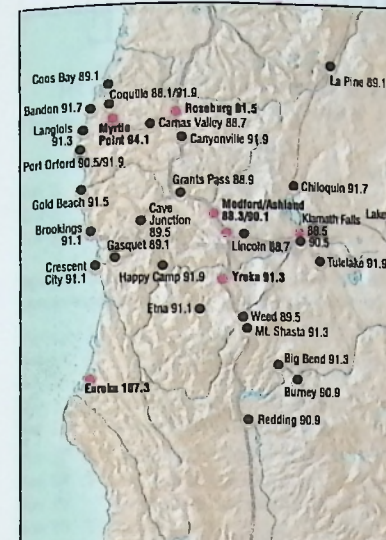
### Volunteer Profile: Allyn Stone

Allyn Stone and her husband moved to Ashland from western Siskiyou County last year, and Allyn began volunteering at JPR in June. Currently, she spends over a dozen hours a week as a reporter for the *Jefferson Daily*. She's no stranger to the reporting trade: first, writing and editing work put her through college, including a stint as entertainment editor for the student paper at UC Davis. Then, after graduation, she wrote speeches for California's welfare director during Gov. Jerry Brown's first term, and spent eight years reporting for the *San Francisco Chronicle*.



"Writing for radio is different in some ways," she says. "Things need to be more concise and conversational. It's a new experience for me, and I'm really enjoying it." She says that the diversity and size of JPR's listening area makes for a wide variety of stories, so that boredom is never an issue. Also, she adds, "The people here are great. There's a real sense of camaraderie." When not volunteering at JPR, she's enjoying having everything within walking or biking distance, and going to the plays, concerts and other events "that make life here so festive."

## CLASSICS & NEWS



#### Stations

KSOR 90.1 FM\*  
ASHLAND  
\*KSOR dial positions for translator communities listed below  
KSRG 88.3 FM  
ASHLAND  
KSRS 91.5 FM  
ROSEBURG  
KNYR 91.3 FM  
YREKA  
KOOZ 94.1 FM  
MYRTLE POINT/  
COOS BAY  
KLNF 88.5 FM  
KLAMATH FALLS  
KNHT 107.3 FM  
RIO DELLE/EUREKA

#### Translators

#### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm NPR News  
12:06pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

#### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am JPR Saturday Morning Opera  
2:00pm From the Top  
3:00pm Siskiyou Music Hall

4:00pm All Things Considered  
5:00pm Common Ground  
5:30pm On With the Show  
7:00pm State Farm Music Hall

#### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On the Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

## News & Information



#### Stations

KSIK AM 1230  
TALENT  
KAGI AM 930  
GRANTS PASS  
KTBR AM 950  
ROSEBURG  
KRYM AM 1280  
EUGENE  
KSYC AM 1490  
YREKA  
KMIC AM 620  
MT. SHASTA  
KPMO AM 1300  
MENDOCINO

#### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

#### KRYM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection  
6:00pm Fresh Air (repeat of 3pm broadcast)

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8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

#### Saturday

5:00am BBC World Service  
8:00am Sound Money

9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Comedy College  
5:30pm Outlook from the BBC  
6:00pm Fresh Air Weekend  
7:00pm Tech Nation  
8:00pm New Dimensions  
9:00pm BBC World Service

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10:00am Studio 360  
11:00am Sound Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm TBA

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3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Healing Arts  
6:00pm What's on Your Mind?  
7:00pm The Parent's Journal  
8:00pm People's Pharmacy  
9:00pm BBC World Service





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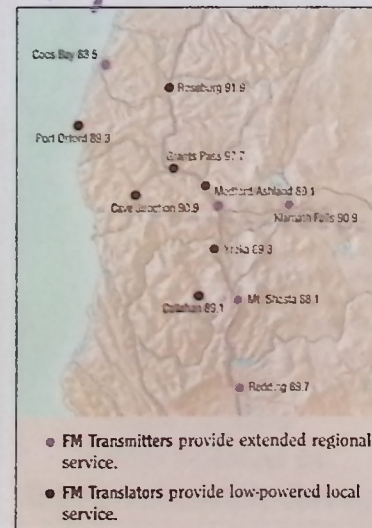
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KNCA 89.7 FM BURNEY/REDDING  
KNSQ 88.1 FM MT. SHASTA

**Translators**  
CALLAHAN/FT. JONES 89.1 FM  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM  
YREKA 89.3 FM

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth  
10:30am N. CALIFORNIA STATIONS ONLY  
California Report  
11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues  
11:00pm The Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

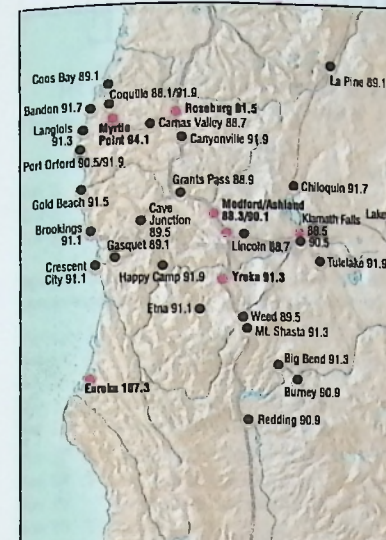
### Volunteer Profile: Allyn Stone

Allyn Stone and her husband moved to Ashland from western Siskiyou County last year, and Allyn began volunteering at JPR in June. Currently, she spends over a dozen hours a week as a reporter for the *Jefferson Daily*. She's no stranger to the reporting trade: first, writing and editing work put her through college, including a stint as entertainment editor for the student paper at UC Davis. Then, after graduation, she wrote speeches for California's welfare director during Gov. Jerry Brown's first term, and spent eight years reporting for the *San Francisco Chronicle*.



"Writing for radio is different in some ways," she says. "Things need to be more concise and conversational. It's a new experience for me, and I'm really enjoying it." She says that the diversity and size of JPR's listening area makes for a wide variety of stories, so that boredom is never an issue. Also, she adds, "The people here are great. There's a real sense of camaraderie." When not volunteering at JPR, she's enjoying having everything within walking or biking distance, and going to the plays, concerts and other events "that make life here so festive."

## CLASSICS & NEWS



#### Stations

KSOR 90.1 FM\* ASHLAND  
\*KSOR dial positions for translator communities listed below  
KSRG 88.3 FM ASHLAND  
KSRS 91.5 FM ROSEBURG  
KNYR 91.3 FM YREKA  
KOOZ 94.1 FM MYRTLE POINT/COOS BAY  
KLNF 88.5 FM KLAMATH FALLS  
KNHT 107.3 FM RIO DELLE/EUREKA

#### Translators

#### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm NPR News  
12:06pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

#### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am JPR Saturday Morning Opera  
2:00pm From the Top  
3:00pm Siskiyou Music Hall

4:00pm All Things Considered  
5:00pm Common Ground  
5:30pm On With the Show  
7:00pm State Farm Music Hall

#### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On the Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

## News & Information



#### Stations

KSIK AM 1230 TALENT  
KAGI AM 930 GRANTS PASS  
KTBR AM 950 ROSEBURG  
KRYM AM 1280 EUGENE  
KSYK AM 1490 YREKA  
KMIC AM 620 MT. SHASTA  
KPMO AM 1300 MENDOCINO

#### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

#### KRYM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection  
6:00pm Fresh Air (repeat of 3pm broadcast)

#### KRYM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

#### Saturday

5:00am BBC World Service  
8:00am Sound Money

9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Comedy College  
5:30pm Outlook from the BBC  
6:00pm Fresh Air Weekend  
7:00pm Tech Nation  
8:00pm New Dimensions  
9:00pm BBC World Service

#### Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am Studio 360  
11:00am Sound Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm TBA

#### KRYM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Healing Arts  
6:00pm What's on Your Mind?  
7:00pm The Parent's Journal  
8:00pm People's Pharmacy  
9:00pm BBC World Service



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRS 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT/COOS BAY

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.



7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

## FEATURED WORKS

\* indicates November birthday

### First Concert

- Nov 3 M Scheidt\*: *Laudate Dominum*
- Nov 4 T Debussy: Dances for harp and orchestra
- Nov 5 W R. Strauss: Fantasy on *Die Frau ohne Schatten*
- Nov 6 T Bax: Harp Quintet
- Nov 7 T Alwyn\*: Fantasy-Waltzes
- Nov 10 M Couperin\*: Concerto No. 4
- Nov 11 T Prokofiev: Symphony No. 1, "Classical"
- Nov 12 W Arnold: Sinfonietta No. 2
- Nov 13 T Chadwick: String Quartet No. 1
- Nov 14 F Copland: Music for the Theatre
- Nov 17 M Blancafort: Youthful Pieces
- Nov 18 T von Weber\*: Concertpiece in F minor
- Nov 19 W Ippolitov-Ivanov\*: *Caucasian Sketches*
- Nov 20 T Brahms: Violin Sonata No. 2 in A
- Nov 21 F Foote: Sonata for Cello and Piano
- Nov 24 M Glazunov: Idyll
- Nov 25 T Coleridge-Taylor: *Valse-Suite*
- Nov 26 W Glinka: Grand Sextet in Eb
- Nov 27 T Krommer\*: Partita No. 2 for winds
- Nov 28 F Dvorák: Scherzo capriccioso, op. 66

### Siskiyou Music Hall

- Nov 3 M Lalo: *Symphonie espagnole*, op. 21
- Nov 4 T Schubert: Octet for Winds & Strings
- Nov 5 W Beethoven: Triple Concerto, Op. 56
- Nov 6 T Foote: Piano Quartet in C, Op. 23
- Nov 7 F Raff: Symphony No. 10 in F minor, "In Autumn"
- Nov 10 M Elgar Symphony No. 1 in A flat
- Nov 11 T Mendelssohn: Octet in E flat, Op. 20
- Nov 12 W Borodin\*: Symphony No. 2 in B minor
- Nov 13 T Mozart: Piano Concerto No. 25 in C
- Nov 14 F Hummel\*: Quartet in E flat
- Nov 17 M Bartók Concerto for Orchestra
- Nov 18 T Von Weber\*: Variations on a theme of *Silvana*
- Nov 19 W Brahms: Quartet in G minor, Op. 25
- Nov 20 T Haydn: Concerto for Cello & Orchestra No. 1 in C
- Nov 21 F WF Bach\*: Concerto in E minor
- Nov 24 M Kodály The Peacock
- Nov 25 T deFalla\*: The Three Cornered Hat
- Nov 26 W Holbrooke: Piano Concerto No. 1, Op. 52
- Nov 27 T Mozart: Clarinet Quintet, K. 581
- Nov 28 F Lully\*: Trios pour le coucher du Roy

## HIGHLIGHTS

### JPR Saturday Morning Opera

Nov 1 - *Herodiade* by Jules Massenet  
Plácido Domingo, Renée Fleming, Dolara Zajick, Juan Pons, Kenneth Cox, Hector Vásquez, San Francisco Opera Orchestra and Chorus, Valery Gergiev, conductor.

Nov 8 - *Die Zauberflöte* by Mozart  
Anthony Rolfe Johnson, Nancy Argenta, Eirian James, Catherine Denley, Andreas Schmidt, Beverly Hoch, Dawn Upshaw, Guy de Mey, Cornelius Hauptmann, Olaf Bär, Catherine Pierard, Tessa Bonner, Evelyn Tubb, Caroline Trevor, Schütz Choir of London, The London Classical Players, Roger Norrington, conductor.

Nov 15 - *Die Ägyptische Helena* by Richard Strauss  
Deborah Voigt, Carl Tanner, Celena Shafer, Jill Grove, Christopher Robertson, Eric Cutler, Tamara Mesic, Elizabeth Batton, Sharla Nafziger, Kathlene Ritch, Teresa Buchholz, BJ Fredricks, Concert Chorale of New York, American Symphony Orchestra, Leon Botstein, conductor.

Nov 22 - *Guglielmo Ratcliff* by Pietro Mascagni  
Pier Miranda Ferraro, Renata Mattioli, Miti Truccato Pace, Ferruccio Mazzoli, Giovanni Ciminelli, Vito Tatone, Saturno Meletti, Eva Jakabfy, Giovanni Amedeo, Augusto Pedroni, Andrea Mineo, Arrone Cerone, RAI Chorus and Orchestra, Armando La Rosa Parodi, conductor.

Nov 29 - *Die Fledermaus* by Johann Strauss  
Hilde Gueden, Erika Köth, Regina Resnik, Guiseppe Zampieri, Waldemar Kmentt, Walter Berry, Eberhard Wächter, Erich Kunz, Peter Klein, Hedwig Schubert, Omar Godknow, B. Fasolt, Andre Von Mattoni, Renata Tebaldi, Joan Sutherland, Fernando Corena, Jussi Björling, Birgit Nilsson, Leontyne Price, Mario Del Monaco, Giulietta Simionato, Teresa Berganza, Ettore Bastianini, Ljuba Welitsch, The Vienna Philharmonic Orchestra, Vienna State Opera Chorus, Herbert Von Karajan, conductor.

### Saint Paul Sunday

Nov 2 - Renée Fleming, soprano;  
Richard Bado, piano  
Richard Strauss: Schlechtes Wetter; Cécilie Giacomo Puccini: O Mio babbino caro from Gianni Schicchi  
Alfredo Catalani: Ebben? ne andrò lontana, from La Wally  
Charles Gounod: Jewel Song, from Faust  
André Previn: I Want Magic! from A Streetcar Named Desire  
Richard Rodgers: Hello Young Lovers, from The King and I  
Harold Arlen (arr. Larry Ham): Over the Rainbow  
Traditional (arr. Dave Grusin/Lee Ritenour): Two Rivers (The Water is Wide and Shenandoah)  
Gene Scheer (arr. Lee Musiker): Holding Each Other

Nov 9 - Imani Winds  
Traditional (arr. Valerie Coleman): Lift Ev'ry Voice and Sing  
Valerie Coleman: Concerto for Wind Quintet -I. Afro -II. Vocalise -III. Danza  
Jeff Scott: Homage to Duke  
Luciano Berio: Opus No. Zoo -I. Tom Cats  
Josef B. Foerster: Kvintet, Op. 95 -I. Allegro Moderato  
Valerie Coleman: Umoja

Nov 16 - Gottlieb Wallisch, piano  
Wolfgang Amadeus Mozart: Phantasie in c minor, KV 475  
Claude-Achille Debussy: "La soirée dans Grenade" (from Estampes)  
Robert Schumann: Carnaval, Op. 9

Nov 23 - The Johannes String Quartet  
Franz Joseph Haydn: Quartet in D major, Op. 76, No. 5  
Alban Berg: String Quartet, Op. 3

Nov 30 - Colin Carr, cello; Lee Luivisi, piano  
Program to be determined.

### From The Top

Nov 1 - This week's edition features special guest violinist, Sarah Chang, recognized the world over as one of classical music's most captivating and gifted artists, and just a few years older than *From the Top*'s usual teenage performers. She joins host Christopher O'Riley and performers aged 15-17, including a violinist, a trumpeter, a clarinetist, and a harpist from Paris, France.

Nov 8 - This weeks edition will feature the New England Conservatory's Youth Philharmonic Orchestra (YPO), the premier orchestra for the NEC Preparatory School, under the direction of Benjamin Zander for an all-orchestra show.

Nov 15 - *From the Top* comes this week from Wheaton College's Weber Theatre in Norton, MA. You'll hear an outstanding 11-year-old pianist play Copland's playful "The Cat and the Mouse," and you'll meet a saxophone-playing teen who found a way to turn a tragedy into a triumph. A trio member will test his wits in a music memorization challenge, and you'll learn what it's like to attend a "reed hoedown"!

Nov 22 - TBA

Nov 29 - Recorded at Strom Auditorium in Rockport, Maine. You'll hear outstanding musicians from 13 to 18 years old, including a young bassoonist "from just down the road a piece" in Kennebunk playing a movement from the Saint-Saens Sonata, and a violist from that other Portland (the one in Oregon) playing from the Suite for Viola and Piano by Ernest Bloch. Also, you'll get a lesson from Roving Reporter Hayley Goldbach on how to most effectively bribe your teenager!



## TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Sundays at 8am on  
**News & Information**  
Sundays at 5pm on  
**CLASSICS & NEWS**



# iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

## PROGRAM GUIDE

# Rhythm & News Service

<b>KSMF 89.1 FM</b> ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	<b>KSBA 88.5 FM</b> COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	<b>KSKF 90.9 FM</b> KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	<b>KNCA 89.7 FM</b> BURNLEY/REDDING	<b>KNSQ 88.1 FM</b> MT. SHASTA YREKA 89.3 FM
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### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Hosts Jeannine Rossa & Dennis Hubbard blend knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-11:00pm  
**The Blues**

Thirteen one-hour programs tracing the blues from its origins to its continued growth in the 21st century, hosted by Keb' Mo'.

11:00pm-2:00am  
**The Blues Show**



## SUNDAYS

6:00am–9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from “The Puzzle Guy.”

9:00am–10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band “Spinal Tap”) creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

### Music from the Hearts of Space

Contemporary, meditative “space music” hosted by Stephen Hill.

11:00pm–2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### The Blues

#### Nov 1 • The Birth of the Blues

The series opens with a celebration and definition of blues music. Interviewees include Carlos Santana, Mick Jagger, Chuck D, Martin Scorsese, B.B. King, Bonnie Raitt, Stevie Ray Vaughan, and many more.

#### Nov 8 • Goin' Up the Country

In addition to taking listeners to Clarksdale, MS, and the Delta Blues Museum, “Goin' Up the Country” documents the birth of recorded blues with the music of Blind Lemon Jefferson, Blind Blake, Charley Patton, Son House, and others.

#### Nov 15 • Taint Nobody's Business If I Do

The blues begins its integration into the American pop music canon when Mamie Smith records “Crazy Blues,” launching the “race” records boom of the 1920s.

#### Nov 22 • Standin' at the Crossroads: Robert Johnson and Depression-era Blues

This episode explores Depression-era styles, including

the revolutionary music of Robert Johnson – the single most important country blues artist of the pre-War era.

#### Nov 29 • Mystery Train

Beale Street in Memphis was to blues what 52nd Street in New York was to jazz.

Artists who launched careers in Memphis include B.B. King, Bobby “Blue” Bland, Sonny Boy Williamson, Ike Turner, and Little Milton.

### Marian McPartland's Piano Jazz

Nov 2 • *Piano Jazz* honors the memory of the late jazz troubadour and songwriter extraordinaire Matt Dennis with this encore performance from 1989. He and McPartland discuss his dynamic life: from vaudeville to writing hits for Frank Sinatra, to becoming an acclaimed recording artist and celebrity. He solos on “Violets for Your Furs” before teaming up with McPartland on the up tempo tune, “Let's Get Away From it All.”

#### Nov 9 • Kenny Barron

Kenny Barron is one of the premier jazz pianists in the world today. Playing professionally since the age of fifteen, Barron has paired up with some of the jazz world's best, including Dizzy Gillespie, Milt Jackson, and Stan Getz. Barron has released more than forty albums, and has received six Grammy nominations for his compositions, some of which have achieved the status of jazz standards. Recognized for creating his own style of post-bop jazz, Barron mesmerizes audiences with his elegant lyricism and infectious rhythms. On this *Piano Jazz* he offers up “Clouds,” an original from his new record. He then pairs with McPartland on “How Deep is The Ocean.”

#### Nov 16 • Jay Leonhart

Marian spends an hour with bassist Jay Leonhart. Brought up in a musical family, including Ashland jazz guitarist Bil Leonhart, Jay has recorded and performed with many of the greatest pop and jazz singers of the twentieth century: from Tony Bennett, Frank Sinatra and Peggy Lee, to James Taylor and Steely Dan. He's also accompanied many of the great jazz musicians of all time, from Dizzy Gillespie, Duke Ellington, Benny Goodman, Max Roach, and Sonny Rollins to many of today's current jazz artists. Jay & Marian talk, laugh and make music on this week's *Piano Jazz*.

#### Nov 23 • Dee Dee Bridgewater

Celebrated singer and stage actress Dee Dee Bridgewater began her career as the lead vocalist of a jazz band. Bridgewater honed her vocal talents and headed to Broadway, where her performance in *The Wiz* was honored with a Tony award. A two-time Grammy award winning jazz artist, Bridgewater was a natural to take over as host of NPR's *JazzSet*. She demonstrates her knowledge and enthusiasm when she sings “September Song,” and Ellington's “Beginning to See The Light.”

#### Nov 30 • George Wein

Pianist, author, and jazz impresario extraordinaire, George Wein is said to have expanded the audience for jazz more than any other promoter in the music's history. Wein began his career as a pianist playing in the clubs of Boston, before he opened his own successful club, Storyville. He also helped to organize the first Newport Jazz Festival, which kicked off a highly successful career as one of the preeminent jazz promoters. On this *Piano Jazz*, Wein exhibits his infectious enthusiasm when he teams with Marian on “Lady Be Good,” and he shows off his

vocal chops on “Just A Gigolo.” The two also discuss Wein's new autobiography, *Myself Among Others*.

### New Dimensions

Nov 2 • *The Monticello Dialogues, Part 6: Cradle to Cradle: Going Green* with William McDonough, Michael Braungart and Steve Bradfield.

Nov 9 • *Exploring The Dark Night of the Soul* with Mirabai Starr

Nov 16 • *Throw The Rascals Out* with Jim Hightower

Nov 23 • *Words That Heal* with Judith Simon Prager

Nov 30 • TBA

### The Thistle & Shamrock

#### Nov 2 • A Celtic Tale

Fiona Ritchie narrates “The Legend of Deirdre,” a tale from Ireland's ancient cycles of mythologies. The narration is set to an original score by Michael and Jeff Danna, and includes performances on Celtic harp, flute, fiddle, whistle, accordion, mandolin, and Scottish and Irish bagpipes.

#### Nov 9 • Celtic Covers

This week, we explore the trade of songs between Scottish, Irish, and American songwriters. Listen for new takes on writing by Dougie MacLean, Paul Brady, James Taylor, Mary Chapin-Carpenter, and Nanci Griffith. Recordings by Mary Black, Dick Gaughan, Bonnie Raitt, The Poozies, De Dannan, and Shawn Colvin are all featured.

#### Nov 16 • Island Cruise

We explore Scots Gaelic music from the Outer Hebrides and the Isle of Skye, and Scots/Scandinavian music from the Northern Isles of Orkney and Shetland. The MacKenzie sisters (Gaelic vocal harmonies), the Wrigley Sisters (fiddle/guitar wizardry), and William Jackson (Celtic music with chamber strings) all contribute.

#### Nov 23 • The Water is Wide

The Appalachian/Celtic musical connection is well known and well worth celebrating. We do so with a variety of artists from both sides of the water, including David Holt, Karan Casey, and Open House, along with insights from Scots ballad singer and trans-Atlantic wanderer Jack Beck.

#### Nov 30 • The Whistlebinkies

Piper Robert Wallace, founder member of The Whistlebinkies, talks us through the history of the group and, most importantly, answers the burning question: “so just what is a whistlebinkie?”



Keb' Mo' hosts *The Blues*, a thirteen-week series airing on JPR's Rhythm & News Service each Saturday at 10 p.m.



# News & Information Service

**KJSK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**The Tavis Smiley Show**

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm  
**The Connection**

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm  
**The Tavis Smiley Show**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-1:00am  
**BBC World Service**

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Sound Money**

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm  
**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm  
**Comedy College**

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm  
**Outlook from the BBC World Service**

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**Tech Nation**

8:00pm-9:00pm  
**New Dimensions**

9:00pm-1:00am  
**BBC World Service**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**Studio 360**

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm  
**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**To be announced**

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm  
**Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.



6:00pm-7:00pm

### What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-1:00am

### BBC World Service

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:  
877-NPR TEXT  
(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

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[atc@npr.org](mailto:atc@npr.org)

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

[drehm@wamu.org](mailto:drehm@wamu.org)

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-877-213-7374

[freshair@whyy.org](mailto:freshair@whyy.org)

<http://whyy.org/freshair/>

### LIVING ON EARTH

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[loe@npr.org](mailto:loe@npr.org)

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

[pj@cetv.org](mailto:pj@cetv.org)

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

[morning@npr.org](mailto:morning@npr.org)

<http://www.npr.org/programs/morning/>

### TALK OF THE NATION

[totn@npr.org](mailto:totn@npr.org)

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY

[scifri@npr.org](mailto:scifri@npr.org)

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### WEEKEND EDITION SATURDAY

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[puzzle@npr.org](mailto:puzzle@npr.org)

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### WORLD RADIO NETWORK

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(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,

Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

[phc@mpr.org](mailto:phc@mpr.org)

<http://phc.mpr.org/>

### AFROPOP WORLDWIDE

[afropop@aol.com](mailto:afropop@aol.com)

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### FROM THE TOP

[fttradio@aol.com](mailto:fttradio@aol.com)

<http://www.fromthetop.net/>

### ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

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Orders: 1-800-321-ECHO

[echodisc.com](http://www.echodisc.com)

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<http://money.mpr.org/>

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

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HEALTH

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[zorba.html](http://zorba.html)

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Boulder, Colorado 80306-0954

(303) 443-8696

[info@etown.org](mailto:info@etown.org)

<http://www.etown.org>

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/>

[gdhour.html](http://gdhour.html)

### HERE & NOW

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### WEST COAST LIVE

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Berkeley, CA 94704

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<http://www.wcl.org>

## TUNE IN

# GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News



## A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

Saturdays at 3pm  
Sundays at 12 noon

## News & Information



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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**NAPA Auto Parts**  
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**Southern Oregon University**  
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www.osfashland.org · (541) 482-4331  
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Medford, OR · (541) 608-6400  
**Rogue Theatre**  
Grants Pass, OR · (541) 471-1316  
**Shasta Celtic Society**  
Redding, CA  
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stclairerevents.com · (541) 535-3562

## EVENT FACILITIES

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# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, a world premiere translation of Henrik Ibsen's *Hedda Gabler*, and a world premiere of *Lorca in a Green Dress* by Nilo Cruz, all through Nov. 2nd. Evening shows at 8:30pm, matinees at 2pm. (541) 482-4331

◆ The Oregon Cabaret Theatre presents *My Way: A Musical Tribute to Frank Sinatra* thru Nov. 10th; then the world premiere of *Parcel from America*, Nov. 21-Dec. 11th. *My Way* uses a quartet of singers and a trio of musicians to present an evening of the songs Sinatra made famous. *Parcel* is Tomaseen Foley's story about the isolated inhabitants in a small town in west Ireland in the 1950s. Weds-Mon., 8 p.m. at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ Craterian Performances presents *Sarah, Plain and Tall*, on Nov. 28th, 7 pm. TheatreWorks USA returns to perform this musical production based upon Patricia MacLachlan's book about a woman from Maine who answers a Kansas widower's ad for a wife and mother. \$12-8. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000, [www.craterian.org](http://www.craterian.org).

### Music

◆ New Music Concerts opens its 2nd season with the ensemble SyZyGy performing new chamber works on Nov. 1st. 7 pm. \$10 at door/\$5 for students. At the Unitarian Center, 4th and C streets, Ashland. (541) 488-5506

◆ St. Clair Productions presents Holly Near and Cris Williamson in concert, Nov. 7th, show at 8pm. Near and Williamson celebrate the release of their new CD, *Cris and Holly* with the "The Peace and Love Tour," \$22 in advance/\$25 at the door. At the Unitarian Center, 4th and C Streets, Ashland. [www.stclairevents.com](http://www.stclairevents.com).

◆ The Siskiyou Institute presents pianist Joel Wizansky, performing Schubert, Debussy and Rachmaninoff, in an evening of discussion and performance on Nov. 7th. Mr. Wizansky is a graduate of both the New England Conservatory and the Peabody Conservatory, where he served for many years as Adjunct Piano Faculty.

8 pm. \$20. On Nov. 8th, a lecture/workshop entitled *Exploring the Baroque, Romantic and Impressionistic Periods* explores aspects of these various styles and offers teaching strategies and performance techniques. 10:30 am. \$5/students & teachers, \$10/general. For information, reservations and directions, call 541-488-3869 or e-mail [info@siskiyoinstitute.com](mailto:info@siskiyoinstitute.com)

◆ Craterian Performances presents four events this month. The Rogue Valley Symphony performs a showcase of Dvorak, Tchaikovsky, and Beethoven on Nov. 8th. *The Sound of Music*, one of the most beloved musicals of all time, arrives on Nov. 11th, 7:30 pm. \$56-38. The



A vase by Stephen Kirkland, part of Clayfolk's 28th annual pottery exhibition at Jackson County Expo, November 7-9.

Capitol Steps return to create caricatures of high-profile politicians, based upon their previous lives as former congressional staffers, on Nov. 22nd, 7:30. \$33-19. Then Jay Leonhart performs *The Bass Lesson* on Nov. 23rd, 7 pm. This one-man show begins as a music lesson but quickly turns into a series of funny and touching songs and vignettes about life. \$20. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ Margaret R. Evans, Professor of Music & University Organist at Southern Oregon University, presents *Rex, The King of Instruments* on Nov. 15th. For children of all ages, this free demonstration will include a brief explanation of how the organ works and the opportunity to play the Bond pipe organ. 10 am. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. Sponsored by St. Mark's Church and the Southern Oregon Chapter of the American Guild of Organists. (541) 858-8037.

◆ Friends of Music presents Encore! performing *The Gift of Music* on Nov. 21st, 8 pm. This is a benefit concert for the music scholarship program at Southern Oregon University. Encore! is an a cappella quintet of three women and two men who draw their repertoire for this concert from their new CD release, *Without A Song*. Their music celebrates the diverse American songbook, from ballads and folk songs to vocal jazz and novelty songs—all celebrations of their unabashed love of singing. All tickets are \$20, call (541) 552-6101. At the Recital Hall on Mountain St., Southern Oregon University, Ashland.

◆ Larry Stubson and Janis Rands perform a violin recital, on Nov. 23rd, 3 pm. Works by Beethoven, Bartok, Schubert, and Sinding. Free. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. A reception will follow in the church Parish Hall. (541) 858-8037.

### Dance

◆ Craterian Performances presents *It's About Dance!* on Nov. 1st. This festival showcases Rogue Valley's choreographers and dancers, including tap, ballet, folk, modern, and jazz.. 8 pm. \$18-12 for adults, \$13-7 for youth. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts

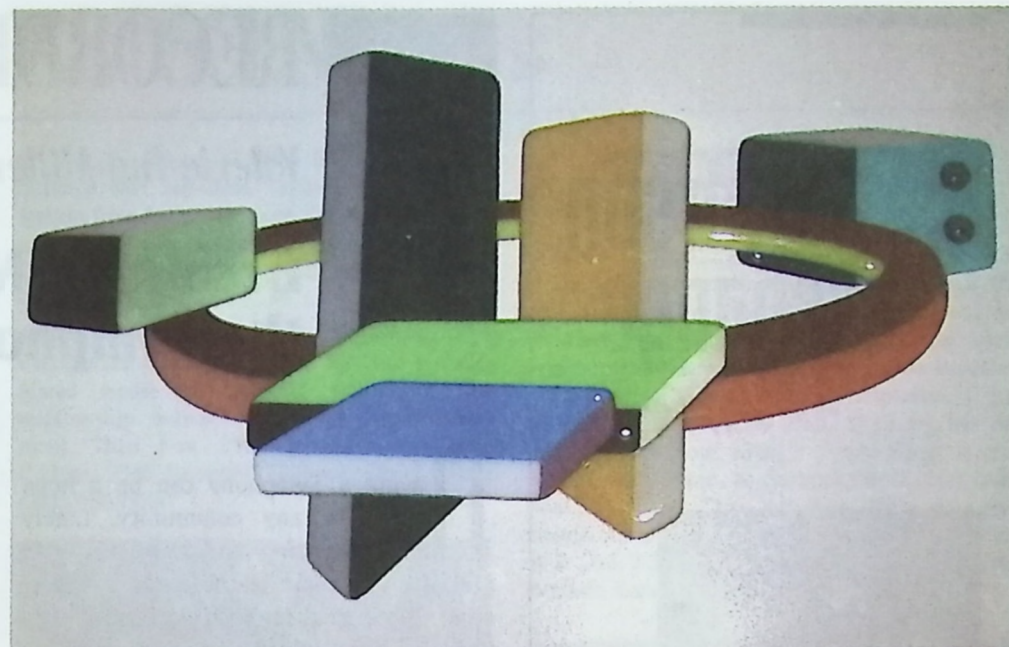




Nadia Hava-Robbins performs as part of the Tellabration storytelling celebration in Redding.

### Exhibits

◆ The Schneider Museum of Art presents *Challenge VI—Roots: Insights & Inspirations in Contemporary Turned Objects* and *Contemporary Silver Servers: The Rabinovitch Collection* thru Dec. 13th. The *Challenge* series features international artists who are redefining function, decoration and sculptural forms. *Contemporary Silver Servers* provides a survey of silversmith techniques in vogue today. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245



Ambus Art in Jacksonville presents *Interpretations*, with new work by glass and fiber artists, including this piece from Candace Kahn.

◆ Members of Clayfolk present their 28th Pottery & Sale, Nov. 7th–9th. This is one of the largest display of handmade pottery and sculpture featuring 60 artists from Oregon. Free. At the Jackson County Expo, Medford. (541) 899-3914

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits—all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ Rogue Gallery & Art Center presents *Aun Aprendo*, water color by Judy Morris thru Nov. 8th. 40 S. Bartlett, Medford. (541) 72-8118.

◆ The Davis and Cline Galleries presents *New Work* in Gallery 525 thru Nov. 29th and *Regional Sculpture 2003* in Gallery 552 thru Nov. 15th. The Galleries are located at 525 and 552 A Street, Ashland. (541) 482-2069

◆ Ambus Art is exhibiting *Interpretations*, with new work by glass and fiber artists, Nov. 4th–Dec. 1st. Located in the Historic Orth Building, 150 S. Oregon St., Jacksonville. Open daily. (541) 899-4477.

CONTINUED ON PAGE 31



The Wiseman Gallery in Grants Pass presents Tom Gehrig's *The Unexpected Always Happens*, with mixed media exploring the relationship between man and environment.

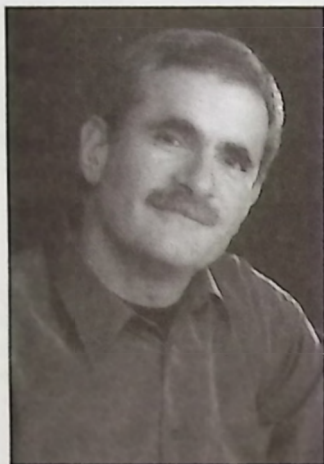


The Shangri-La Acrobats continue the *One World* performing arts series at the Craterian Theatre in Medford on November 19.



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



## RECORDINGS

Valerie Ing-Miller

### Breathing New Life into the Symphony

Having a Symphony can be a huge asset to any community. Lately they're getting harder and harder to find, even in some of the nation's largest cities. More than ten well-established symphonies have folded over the past few years, including the San Jose Symphony, which had been performing for more than a century when it disbanded in 2002. The Chicago Symphony is \$6 million in debt. The Savannah Symphony declared bankruptcy this year after failing to make payroll, and the list goes on.

For a few hundred years the death of the symphony as a popular art form has been predicted, and some blame the current situation on a lack of interest from the classical audience. But what it really seems to come down to is money and the elusive patron. That's according to Kyle Wiley Pickett, who was conductor of the Redding Symphony when it folded in 1999. He says ticket sales were up and interest was growing when the Redding Symphony closed its doors. Patronship, however, was declining, and *that*, he says, is what's really been killing off symphonies.

While a few hundred years ago royalty and the wealthy were responsible for most classical composition and performance, today most patron support is coming from big business and corporations, and lately giving to the arts has taken a back seat to other charities.

"Corporate philanthropic giving has reduced in some ways," says Pickett. "What is there has been re-focused. A company in the past may have felt that being a good corporate citizen meant supporting arts in the community. But now, especially with the way government has been reduced, they're giving that money to food banks and agencies providing healthcare to underserved women & children." Pickett can't really argue with that, except to point

out that art and culture should be part of the equation when measuring the overall health of a community.

To deal with this, symphonies are working hard to build up their endowments, but are also experimenting with innovative ways

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FOR A FEW HUNDRED YEARS  
THE DEATH OF THE SYMPHONY HAS  
BEEN PREDICTED.

to keep bows on the strings. The Rogue Valley Symphony Board, for example, has been selling raffle tickets for the chance to win a new car. The Eugene Symphony has several successful renewable sponsorship programs. For example, more than half of the orchestra's chairs are sponsored, with a very high rate of annual renewal.

Meanwhile, Kyle Wiley Pickett is at the helm of what may prove to be a promising trend to breathe new life into symphonies, even though it sounds more like a military strategy: combining forces and conquering new territory.

When the Redding Symphony folded, Pickett took up the baton at the Chico Symphony, and then revived the Redding Symphony in a new form by merging the two. It has a new name: The North State Symphony, and is administrated through Cal State Chico. The university also picks up the tab for Pickett's salary and provides rehearsal space. The board is made up of residents from both cities and fundraising efforts are doubled with the Chico Guild and the Redding League. When it comes to performing, the North State Symphony takes their show on the road. Each quarterly concert is performed at least twice: in Redding and Chico. Now the symphony is branching out even further with perform-



ances in other communities, like Red Bluff, where the symphony will perform two concerts this season.

"What we've done is unusual," says Pickett. "I think we're early adopters of finding creative ways of keeping symphonies going. In some ways I hate to see this as a model. I'd hate to see more symphonies closing their doors and merging, but it's better than seeing them close their doors altogether."

Pickett cringes when talking about what some others are doing to woo new audiences to classical music. He hates to see symphonies, record companies and media organizations compromising their music or using sex to sell it to the masses. "I don't think that Sting should be playing a Beethoven Symphony and I don't think a symphony should be playing mariachi music." Major recording companies are now releasing CDs on their classical label which include covers of pop songs like Sting's "Fragile."

Pickett says this is lowering the bar, and that his strategy is instead "to do what we do really well. We've got to be good; it's got to be interesting and exciting. Then you can sex us up all you want. But the minute you soften what you do and start to pander... it's all over."

Pickett acknowledges that classical music appeals "to a small percentage of the population. That's OK. There's never going to be the same level of interest in classical music as there is in pop music. I don't care. Would it be great if we played a concert and we could fill a stadium the way Sting can? Sure. That'd be great. It's not going to happen. So stop worrying about making that happen."

David Kammerer, President of the Eugene Symphony Board agrees. He says, "You can't improve on the music written by Beethoven and Mahler. What you can improve on is how you present it to the public." Both believe that the bottom line in staying in the black is for symphonies to concentrate on keeping their standards high to appeal to audiences that appreciate excellent music performed well instead of resorting to performing pop. ■

Valerie Ing-Miller is Jefferson Public Radio's Northern California Program Coordinator, and hosts *Siskiyou Music Hall* on JPR's Classics & News Service each week, Tues.-Fri. from noon-4 p.m.

# ARTSCENE *From p. 29*

◆ The FireHouse Gallery presents *Garage Science*, Nov. 5th-29th. Taking an eclectic collection from his garage, Rob Rutherford creates a collision of unexpected combinations. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *The Unexpected Always Happens* by Tom Gehrig. Mixed media oil painting examining the relationship between man and his environment. Thru Nov. 29th. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339



The Siskiyou Institute presents classical pianist Joel Wizansky in performance at the Old Siskiyou Barn on November 7.

## KLAMATH FALLS

### Theater

◆ The Linkville Players present *My Three Angels*, by Sam and Bella Spewack. A comedy telling the story of three convicts who become the good angels of a badly harassed household in French Guiana. Nov. 21st-Dec. 13th, 8 pm. 201 Main Street, Klamath Falls. Reserved tickets in advance at Shaw Stationery Co., 729 Main Street, or at the door. (541) 882-2586

### Music

◆ The Ross Ragland Theater presents the Eugene Ballet Company performing *The Nutcracker* on Nov. 22nd. 2:30 and 7:30. \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884-5483 or visit the Theater box office.

◆ The Klamath Community Concert Association presents Antonio PompaBaldi, Silver Award-winning pianist in the 11th Van Cliburn International Piano Competition, on Nov. 26th. Repertory includes Beethoven, Mozart, Ravel, Rachmanioff, Prokofiev, and Tchaikovsky. At the Ross-Ragland Theater, 218 N. 7th Street, Klamath Falls. For tickets or info, call (541) 882-5008 or (541) 850-1290

## NORTH STATE

### Theater

◆ The Traveling Bohemians presents *Tellabration*, a nationwide celebration of the oral tradition of storytelling. This program includes three events. On Nov. 9th, a children's presentation including puppets, marionettes, and stories with audience participation. 1 pm. \$5 per family. Old City Hall, 1313 Market St., Redding. On Nov. 13th, a Story Swap is presented, 6:30-9 pm, at Serendipity II, 200 Lake Blvd., Redding. Then on Nov. 15th, two performances showcase advanced local storytellers at 2 and 7:30 pm. \$8. Odyssey Theater, 3304 Bechelli Lane, Redding. (530) 229-7818

## OREGON & REDWOOD COAST

### Theater

◆ Del Norte Association for Cultural Awareness presents *Sarah, Plain and Tall*, on Nov. 22nd, 7:30 pm. TheatreWorks USA performs this musical production based upon Patricia MacLachlan's book about a woman from Maine who answers a Kansas widower's ad for a wife and mother. At Crescent Elk Auditorium, 994 G Street, Crescent City. (707) 464-1336

### Music

◆ The North State Symphony presents *An American Celebration* on Nov. 22nd, at the Redding Convention Center, 7:30, and on Nov. 23rd at the Laxon Auditorium in Chico. For tickets or info, call (888) 225-4130.

◆ The Pistol River Concert Association presents banjo artist Tony Trischka on Nov. 22nd. 8 pm. \$15. At the Pistol River Friendship Hall, Pistol River (541) 247-2848

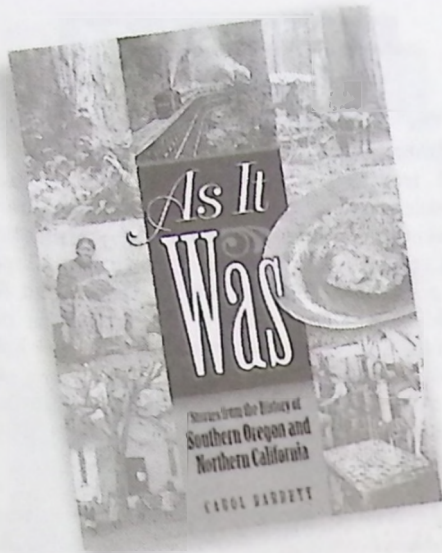
◆ The 2003 Series of the Friends of Music concerts ends with the Cypress String Quartet on Nov. 16th. Winners of the 1999 Chamber Music Yellow Springs competition, this San Francisco-based quartet was featured in Chamber Music magazine as a "Generation X ensemble to watch." \$12 adults/\$2 students. 3 pm. At the Assembly of God Church, 518 Fir St., Brookings. (541) 469-4243

### Exhibits

◆ Coos Art Museum presents *Correspondence?* thru Nov. 8th. This is an exhibition of ten well-known Oregon artists and their portraits by George Johanson. As its title implies, the exhibit invites visitors to look for connections between the portraits of the artists and their works. At 235 Anderson, Coos Bay. (541) 267-3901 ■



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## AS IT WAS

Carol Barrett

### Store Front Theaters

Starting about 1908, the craze for motion pictures swept the country quickly. The only real theaters were in the larger cities and these had been built for vaudeville shows. Quickly small town merchants made their stores into theaters by remodeling or adding on an auditorium behind. The front of the store would be recessed to accommodate the ticket booth and shelter for the customers to stand around and read the flashy posters. The store itself acted as a lobby and was gaudily decorated. Admission was ten cents and seats were often just folding chairs. The films were short features, sometimes with narration, usually accompanied by piano or organ. Often theaters had some live entertainment as well. The shows went on continuously, with people coming and going whenever they wished.

Communities that didn't have electricity could still view flicker films run on a hand cranked projector.

Within a decade, film quality improved and short feature length films started coming out. They would run with cartoons, short subjects and news. Sumptuous large theaters were built which vied to outdo their competitors with elaborate gilt decorations. The smaller, storefront theaters were no competition and closed one by one.

Source: *Southern Oregon Heritage*, March 2002

### Snake Charmer?

G.A. Wirzen, a Lewiston, California pioneer, may have saved his life and found a new career at the same time. On a hot day in 1856, Wirzen sat down under a tree to rest. Too late, he noticed a coiled rattlesnake next to him.

Wirzen was noted for his whistling. So, when he saw the snake he started to whistle. The snake raised his head and swayed back and forth just as cobras will do. As he continued whistling the rattler lay back down and rolled over. Wirzen gently picked it up and took it home.

Amazed by what he had done, Wirzen found he had the same effect on other rattlers. He gathered together about fifteen and began performing in Weaverville, Shasta and other northern California towns. The snakes were so tame they would crawl around his neck, flick their tongues to 'kiss' his cheeks and curl up to sleep next to him.

If you ever find yourself sitting down next to a rattlesnake, you might try whistling.

Source: *Traveling the Trinity Highway*, edited by Ben Bennion and Jerry Rohde

“

IF YOU EVER FIND YOURSELF SITTING  
DOWN NEXT TO A RATTLESNAKE, YOU  
MIGHT TRY WHISTLING.

### Donald Duck

Carl Barks was born on a wheat farm in southern Oregon in 1901. He worked for Walt Disney as an animator from 1935 to 1942. His specialty was Donald Duck.

As a young man, Bark began drawing "gag strips" for magazines. These had one punch line and no continuing character. He was hoping to develop a comic strip character like "Prince Valiant" when he saw an ad for cartoonists to work at the Disney studios. He went to Hollywood, got the job, and began by doing the background details around characters others drew. He soon advanced to drawing the characters themselves.

While Bark did not create the use of a duck in the Disney cartoons, he did change Donald Duck's appearance, gave him his feisty personality and added his temper tantrums.

In 1942, Western Publishing got the rights to use Disney characters in cartoon books. Barks illustrated a ten page cartoon Donald Duck story. Barks didn't like the story so he made changes. He was soon doing his own Donald Duck stories as well as the drawings. This went on until 1966



when he stopped doing the drawings but continued to write stories, finally retiring in 1973.

In the 1970s, cartoon collectors found Carl Barks even though his name had never been used on any publications. He was a sudden celebrity.

Barks lived his final years in Grants Pass, still drawing Donald Duck pictures but just for his own pleasure. He died in August 2000.

Source: *Medford Mail Tribune*, August 26, 2000

## Mary St. Clair

Mary St. Clair was a colorful figure in early Yreka days and throughout northern California. When she was a young girl in the east, she ran away and joined the circus. The gold rush brought her west and she arrived in Yreka about 1852. The town was full of saloons, gambling houses and dance halls. Mary fit right in, obtaining her own place where she ran gambling tables and threw mask balls.

Noted for always carrying a pistol, Mary took an active part in politics. She made and lost a fortune during the high times of 1854 and 1855. At that time Yreka had a population of 5,000. As the easy gold ran out Mary followed the rush to the John Day River site and settled in Canyon City where she again opened a saloon and house of ill repute, which made her another fortune.

Tiring of this, she bought a stock ranch where she lived her final years. In 1876 she died after accusing her doctor of giving her an overdose of medicine. The coroner's jury ruled it a heart attack.

Source: *Houses That Talk*,  
Fred and R. Bernice Meamber



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



# LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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# THEATER AND THE ARTS

Molly Tinsley

## Reading Memoir in Southern Oregon

Thanks to two books that recently came my way, I've been giving some thought to memoir, a genre that has soared in popularity in the last fifteen years, even as the publication of literary fiction has taken a dive. Who knows what started the trend? I picture a bunch of writers standing around someone's swimming pool sipping wine when a savvy older novelist takes aside a brand new MFA in creative writing and whispers, "Memoir." "But I thought you had to *be* someone, or on your last legs, before you wrote your memoirs," the youngster objects. No, it seems memoir can deal with any experience at any age, and, if you believe apologists for the genre like Patricia Hampl, it doesn't have to be factually accurate either. It simply aspires instead to capture larger, emotional truths. In other words, it isn't really that different from the literary fiction it's displacing.

Why is this displacement happening? Do we believe that the life we read about in memoir is "real," or that the life in a story or novel is really just "pretend"? Have we been hooked by the same packaging gimmick that draws viewers to the hyper-contrived worlds of "reality" TV?

Is it that public education has indeed succeeded in enhancing our self-esteem to the extent that many of us are perfectly comfortable exposing our private lives, rather than hiding behind narrative personae and other fictional camouflage?

Maybe it's that real life has become so bizarre that only non-fiction techniques can handle it. Fiction has credibility standards after all. Its action is shaped according to certain conventions like epiphany and closure, which may seem increasingly artificial—*dei ex machina*—the more random real life becomes.

The memoirs that provoked these questions are *The Year of Reading Proust*, by Phyllis Rose, and *Reading Lolita in*

*Tehran*, by Azar Nafisi. It was their similarity in premise that caught my attention. I found it surprising, even courageous. Who would think that in the dumbed-down world of contemporary publishing, *two* books about reading serious literature would ever see the light of day?

Actually, in Rose's work, Proust is pretty tangential. While the first and last chapters grapple with his seven-volume *In Search of Lost Time*, the middle chapters range all over, from family history to watching network TV to planning a dinner party for Salman Rushdie. In fact the French classic is probably most honored in Rose's style and narrative strategy, which imitate the "inclusiveness, ambiguity, and simile" she mentions as his hallmarks.

The essay has been likened to "a pair of baggy pants, into which anyone and anything can fit." *Reading Proust* is less full-length memoir than a series of such essays. It offers little in the way of structure, much in the way of texture and tell-all honesty. Rose evidently keeps copies of letters she sends as well as those she receives, and I'll bet she "journals" assiduously. Finally, the profusion of detail, intimate, everyday, tangential, highlights the absence of the larger picture I kept expecting from a Radcliffe-educated college professor. She seems utterly complacent with her world, which includes domestic servants—hired, she avows, out of kindness(!)—second and third homes, writers with famous names to drop, a world which she incomprehensibly labels "middle-class." "I wanted three things: a dog, a haircut, and a Mercedes," she announces to kick-off one section of narrative. From the earnestness with which she goes on to amplify this topic sentence, I don't think it was meant as a joke.

Although Patricia Hampl acknowledges the exhibitionist/voyeur impulse behind memoir, she points out that the best memoirs give us glimpses not just of another



world but of a mind struggling with that world. If *Reading Proust* seems to lack that, *Reading Lolita in Tehran* offers abundant compensation. A record of the eleven years Nafisi endured in her native Iran, after she returned as an educated professor of English literature, it invites us to step through the looking glass of our superficial, Americanized memories of Khomeini's totalitarian regime and see what it was like on the other side.

The narrative begins near the end, after Nafisi has been expelled from one university for refusing to wear the veil then resigns from another, where she has acquiesced to the law but is nevertheless constantly harassed in her teaching. The opening section is named "Lolita" after one of the books she selects for the secret literature class she has now decided to conduct in her living room. The child Lolita's rape and spiritual murder at the hands of her captor, Humbert, for whom she exists only as a figment of his erotic imagination, turn out to resonate mightily for Nafisi's eight female students.

The second section, "Gatsby," flashes back to Nafisi's arrival in Tehran and her gradual recognition of the agony and danger she has opened herself to. With religious fundamentalism in control, Church and State have merged, Truth has become singular and Good, clear-cut, while Evil, synonymous with Liberalism, is punishable by death. In Section Three, (Henry) "James," the Iran-Iraq war begins, and for eight years, Iraqi missiles, backed of course by the U.S., pound the population of Tehran. Section Four, "Austen," explores love and marriage as they apply to the Iranian women of her students' generation, who have never known the freedom of eye contact, much less casual interaction with men.

In each section, literary themes illuminate political ones. In each, Nafisi argues that reading imaginative literature activates empathy and a tolerance for paradoxical truth, both strong defenses against political manipulation. I'd suggest that reading an amazing memoir such as hers can have the same effect. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

MICHAEL JENKINS

## Starlight Trail

Enter here, at the trailhead,  
the open mouth of the woods.  
Leave behind your street fear.  
That scuttle? It's just a lizard  
making a little room for you.  
Ahead is the upturned carcass  
of a Pontiac, gutted and rusted,  
shot through by sullen teens  
taking aim at their future.  
Turn and leave it all behind.  
Climb boot over boot up  
the spine of this mountain.  
There isn't room for both  
breath and word. At the top  
talk, if anything can be said.

Now, look and look and look.  
There are no words for this.  
The hum of vista and viscera,  
the third voice of harmony,  
the deep song of the body.  
From here the town appears  
faded as the multitude crawls,  
making progress. Come now.  
In this light the body begins  
to resemble a pillar of salt.

See this fallen tree,  
how it's been caught  
in the arms of its neighbor?  
A poet could labor here.  
And these flowers, they  
have seeded themselves,  
creating a community  
of bright wine petals  
spilling down the hill.

This is no accident.  
Each stem arches, exposing  
its sweet yellow sex  
toward its own purpose.  
Resist the temptation  
to name them. To name them  
is to claim them, when  
they and their beauty are  
owned by no one, not by you  
nor the spider there,  
ascending leg over leg  
her invisible stair.  
How unaware she is  
of her own spectacle.  
Likewise the ants and the grubs  
and the grasses and the seeds  
seen down on your knees  
in a space just the span  
of your outstretched hands.

Soon the night will prove  
this trail's given name.  
Like murmured prayers  
new constellations will appear:  
The Lizard, The LeMans.  
Stars like bright bullets  
taking your breath and words.  
These are the nameless seeds,  
the spectacle of white spiders,  
the salt on the black table.  
This is the song of all songs.  
This is the vista of vistas.  
Take it in your arms  
and feel all, all at once.

Michael Jenkins was the 2002 winner of the Southern Oregon Poetry Prize. His poems have appeared in *Portland Review*, *West Wind Review*, *Jefferson Monthly*, and other magazines in and around Oregon. He lives in Grants Pass. "Starlight Trail" first appeared in *Talking River Review*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon,  
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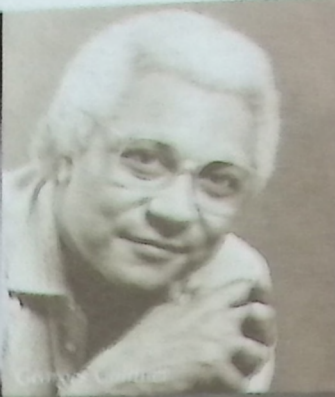




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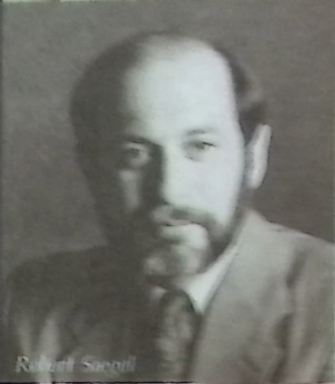
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If you would like more information about making a bequest to Jefferson Public Radio, call Paul Westhelle at 541-352-6301.





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